

DOCUMENT RESUME

ED 204 737

CS 006 177

AUTHOR Stewig, John Warren
TITLE Drama and Comprehension.
PUB DATE 81
NOTE 20p.: Paper presented at the Annual Meeting of the International Reading Association (26th, New Orleans, LA, April 27-May 1, 1981).

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Childrens Literature: Class Activities: *Classroom Techniques: Course Descriptions: *Drama: Dramatic Play: Elementary Education: *Reading Comprehension: *Reading Instruction: Teaching Methods

ABSTRACT

Intended for use by reading teachers, this document presents classroom activities for using drama as an aid to reading comprehension. Following a brief introduction discussing the rationale for drama in the reading classroom, the paper details various phases in comprehension, matching each level with suggested books and appropriate dramatic activities. The second half of the document presents the books and activities in outline form. A bibliography of the suggested books concludes the paper. (HTH)

* Reproductions supplied by EDRS are the best that can be made
* from the original document.

ED204737

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

John Warren Stewig

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

DRAMA AND COMPREHENSION

John Warren Stewig

I.R.A. Convention
New Orleans, LA 1981

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

This document has been reproduced as
received from the person or organization
originating it.

Minor changes have been made to improve
reproduction quality.

Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.

Many teachers are interested in drama, yet few of them use it regularly in their classroom. Littig (1975) reports a survey of 346 classroom teachers: 75% favored drama, yet fewer than 25% provided drama experiences for their children.

One reason few children experience a sequence of drama lessons is that teachers may have difficulty justifying it to administrators. The values of drama have been widely discussed (Stewig, 1976).

One benefit of drama experiences is increased ability to comprehend what was read. As children engage in building a scene (or scenes) on a story, their comprehension increases.

We now have fairly conclusive evidence from Henderson and Shanker (1978) that planned experiences dramatizing a story can serve as an effective alternative to workbook exercises in developing and assessing children's comprehension of what they have read.

Though many teachers may choose to try this method in the context of the basal series used in the classroom, another alternative is to select stories and poems from children's literature as a basis for such comprehension-enhancing experiences. The following specific suggestions elaborate the taxonomic listing which begins on page 12. Complete bibliographic information about the books is provided on page 17.

For level 1.21, Recognition of Details, try using a short story included in Lee Hopkins' new collection, Kits, Cats, Lions and

Tigers. You'll recognize Lee's name because of the many fine poetry anthologies he has created. In this book, he presents a selection of prose and poetry, all about felines. Read "Three in a Tree," the poem by Mabel Watts about an eagle, a cat, and a pig, who share the same home. After reading this to children in primary grades, have them in pairs mime one of the characters, while the other child guesses which is being mimed.

The Three Aesop Fox Fables with pleasantly casual illustrations by the prolific illustrator Paul Galdone, can be used for Level 1.22, Recall of Main Ideas. On succeeding days read each of the fables to children in primary grades. Then have them enact one of the fables so other children can guess which one of the morals--or main ideas--is being shown.

Jay Williams is the author of a pleasant adaption of the old tale, "The City Mouse and the Country Mouse." Use it for Level 1.23, Recognition of Sequence, because there are many actions each of the witches performs as they move into the other's house. Children enjoy the wacky humor of this turn-about tale in which each character is happy to return to the comforts of her own home.

Recall of Comparisons, Level 1.24, is easily done with pairs of folktales. In this case, I'm recommending Tom Tit Tot and a version of Rumplestiltskin. Tom Tit Tot is the English version of this old tale, told in a dialect which needs practice to ensure fluent reading. The pictures, by Evaline Ness, are--in my opinion--as fine as any available, though they will not necessarily be instantly appealing to children. The other version, with soft chalk illustrations by Jacqueline Ayer, is a more conventional

retelling. Use the scene in which the name is revealed. Have children in small groups dramatize their choice and let others guess which version is being shown.

Use The Fish Peri by Ariane Dewey as the basis for a level 1.25 experience, Recognition of Cause and Effect. Despite its picture book format, the complexity of this retelling of an old Turkish tale makes it more appropriate for intermediate grade readers.

Recall of Character Traits, which is Level 1.26, can be encouraged and assessed using The Summer House Loon, by Anne Fine. This book for upper intermediate grade or junior high readers, is set in the English Countryside. Have children read through the end of Chapter 3. Then have the students dramatize the character's traits, creating their own dialogue. Innocent Ione, amiable Ned, Ione's scholarly father and efficient Miss Hope, the secretary, come to life as boys and girls demonstrate their recall of each character's traits.

As we move to Level 2, we might begin by using an imaginative pop-up book, The Magic Castle, by Stella Farris. You might like to also look for The Magic Teddy Bear and The Magic Blanket, by the same author and from the same publisher. Any of the three would be useful for assessing Level 2.1, Classifying. In each Scott encounters several different animals, people, objects, and experiences which can be grouped in different ways.

There is not a particular story suggested for Level 2.2, Outlining. Whenever we ask children to transfer a scene from the

printed page into verbal and nonverbal language in dramatizing, they must outline the plot elements. This isn't outlining on paper, since that isn't necessary. But as they enact the scene, we can assess the effectiveness of the mental outlining they did before playing the scene.

Summarizing, which is Level 2.3, can be encouraged using the familiar old poem by Edward Lear, "The Owl and the Pussy Cat," also included in Hopkins' book, Kits, Cats, Lions and Tigers. Use with intermediate grade boys and girls, dividing the class into three groups, each of which is assigned one of the stanzas. In verbally summarizing the three tasks the owl convinced the cat to undertake, children are demonstrating their ability to perform this comprehension task we more usually assess in workbook format.

In The Great Gilly Hopkins by Katherine Patterson, we have as nasty an 11-year-old as anywhere found in children's literature. She is an effective vehicle for exploring Level 2.4, Synthesizing. To perform the task of consolidating explicit ideas with information from more than one source, children will need to read the entire book. They can then perform the task of relating the two different ways Gilly is, before and after her healing encounter with the funny looking, but wise Mrs. Trotter. Another alternative would be to have children do an oral description, as if they were Gilly's social worker, watching the changes in Gilly occur.

To get at Level 3.1, Inferring Supportive Details, we might use a version of The Three Bears. I have at times used the variant with pictures by Paul Galdone, and at other times used the one with

pictures by Arthur Rackham. Ask primary children to mime a kitchen scene showing the kinds of objects which they infer should be in the kitchen. There is no actual statement about this in most versions of the tale, so children need to develop details not described by the author.

An alternative context in which we might ask students to infer details is in creating a prior scene for Cinderella (see Montresor edition). What details given in the story itself suggest possible ways the action progressed before the story opens?

The next level, 3.2, deals with Inferring the Main Idea. To help children move from focus on separate details to the higher level skill of dealing with main ideas, we could use Graham Oakley's The Church Mice at Bay. One of a series of several books about this extended family of mice, this is as delightfully funny as are the previous books. Many small details, that is, twists and turns of plot, may obscure the main ideas. We might divide children into small groups and assign a scene for each group. Have each group play out their scene in order and then deal with the question, "What is the main idea in this story?" What we are actually dealing with here is what children's literature specialists sometimes call theme (Stewig, 1980). It is an important concept to emphasize with children, since they often have difficulty distinguishing between specific details of plot and larger, main ideas of theme. Extracting the main idea of this story, "All change is not necessarily good," is an important comprehension task.

Go to bed! is another of Lee Bennett Hopkins' topical poetry collections, in this case illustrated with beguiling, fanciful pictures of Rosekranz Hoffman. Use this book--specifically a poem by Gwendolyn Brooks entitled, "Pete at the Zoo"--to assess student's ability to infer sequence. Level 3.3. asks pupils to conjecture what might occur next. Any poem or story can be extended as children respond to this question. The zoo poem ends as the zoo closes for the day. To assess this comprehension ability, ask students to develop the poem beyond its end, by being the elephant, enacting what s/he does after the zoo closes.

A different literature context in which we might ask children to infer sequence is The Gingerbread Man by Ireson. Use this with lower primary children who don't know the story. Read it only until the point at which the boy has eluded the first group of people he meets. Then ask the class to infer what might happen next in the sequence.

Level 3.4 is Inferring Comparisons. To help children develop their ability to identify likenesses and differences in characters, use James Marshall's George and Martha One Fine Day. This amusing collection of five short stories continues the adventures of the appealing hippo characters so popular with primary children. You might use the second of the stories in this book, entitled "The Diary," to help children practice inferring comparisons of character. Martha is going on an errand and doesn't want George to know it. How will she react? How will George react? As children dramatize how they think each character might respond, students show their ability to infer.

Inferring Cause and Effect, which is Level 3.5, can be developed with older children by using the English variant of Cinderella, entitled Tattercoats by Flora Steel with soft-hued water color illustrations by Diane Goode. This more involved variant of the old tale is appropriate for mature intermediate grade readers. In this version, the Gooseherd is friendly with the main character, though no reason for this is given overtly by the author. Children could create an additional scene in which they make up words and action to show the reason they think the Gooseherd was motivated to befriend Tattercoats.

Another book appropriate for older intermediate or even junior high readers is The Cobbler's Reward, useful in working on Level 3.7, Inferring Outcomes. This folk-like tale by Barbara Reid is replete with the three-part motifs so common in folk literature. The elegant two-color illustrations by Charles Mikolaycak enhance the story by providing an additional accumulation of detail. Have children read this to the point at which the cobbler finds out what his first task will be. Then have students use verbal and nonverbal language to show the inference they have made about the outcome of his task.

The 3.8 Level deals with Interpreting Figurative Language. Two books available in convenient paperback format by Fred Gwynne are useful in working on this level. The King Who Rained, and Chocolate Moose for Dinner can be read with intermediate students. Then ask them in groups to show what they think these figurative statements might mean literally.

Level 4.1 engages students in making Judgments of Reality

and Fantasy. Use the darkly-handsome version of Beauty and the Beast by Mayer with intermediate grade children. Like some other picture books, this is more appropriate for older students because of its complex story line. Read this to the class, not discussing with them anything about fantasy and reality. Then divide children into groups, and ask them to choose which scene best shows that the story is fantasy. They can dramatize the scene they have chosen. In discussion following, the boys and girls who have watched the scene point out elements in the scene which were unreal. Probably most groups will make the judgment that the transformation scene is the one which best illustrates the story is fantasy. The beauty's kindness to the beast results in his changing from his hideous shape into the handsome young man he was originally.

Level 4.2, Judgments of Fact/Opinion, and Level 4.3, Judgment of Adequacy/Validity, do not lend themselves easily to classroom drama. In the first, we are asking children to express themselves about differences that can be discussed orally. For example, we might use a pair of books to encourage children to cross-check facts. Barbara Brenner has written a book entitled, Lizard Tails and Cactus Spines (Harper and Row, 1975). In doing a unit on deserts with children, we might use that book, and also The Gentle Desert by Laurence Pringle (MacMillan, 1977). We could have children go back over the texts, extracting those statements which are included in both, and can be verified as fact. In both books, there are some statements which cannot be cross-verified, but must be classified as opinion.

In Level 4.3, Judgments of Adequacy/Validity, we encourage children to evaluate a book in terms of its cognitive effectiveness. We might have students generate a list of questions they would like to have answered about a topic. Then read the book on the topic, and assess how adequate it was in dealing with those questions.

Level 4.4 also asks children to make value judgments, in this case, of appropriateness. Use The Third Eye, by Mollie Hunter, with mature intermediate or junior high readers. As with her other works, this exquisitely-crafted longer novel draws deeply from the writer's Scottish heritage in depicting characters living closely with and sustained by the craggy land. The strongly independent women in the story find themselves locked in conflict because of Meg's baby. Her mother is driven to precipitous action--casting out her own daughter--because of her feelings concerning illegitimacy. The mother's character seems to vary greatly. Students can speculate on her real nature. Is she the wrathful woman who casts out her own daughter? Or is she the accepting woman who welcomes back her daughter? What other evidence in the book--apart from these two scenes--tells something about this complex woman?

The next Level 4.5, asks that students make judgments of worth, in which they evaluate right and wrong, considering behavior as good or bad. We might use Theodore and the Talking Mushroom, another of Leo Lionni's fables in picture book format. In this one, the author/illustrator uses his familiar collage pictures to tell a tale of a hesitant mouse who through duplicity tricks his friends for awhile. Share this book with upper primary children.

Then ask them to decide if they think Theodore's action was justified or not. Each group could choose a scene that supports their view, and enact the scene for the other children in the group. The observers then decide--on the basis of the scene played--which point of view is being represented.

At Level 5.1, students are expressing an emotional response to content. Children are often asked to summarize what happens in a story they read. Boys and girls less often have opportunities to express a response, without the necessity of summarizing what happened in plot. We could use Mr. Death by Anne Moody for this purpose. This collection of four short, and remarkable macabre stories, is not happy reading. It is nonetheless memorable reading. Children could verbalize their feelings about the impact of these stories in the context of doing a television book critique. Children could be asked to watch such video critics as Gene Shalit, noting especially that an incident-by incident recounting of plot is seldom part of such reviews. Rather, the critic more often expresses an emotional reaction, giving reasons for the feeling.

Identifying the Characters, Level 5.2, asks that children demonstrate empathy with a character. Using the Beauty and the Beast, already mentioned, we might divide intermediate grade children into pairs. One student could take the role of Beauty, the other the role of one of her sisters. Ask children to make up the dialogue between the two sisters when Beauty returns home. Such dialogue is not included in the book, and so the task pro-

vides an opportunity for children to function at this level of the taxonomy.

Level 5.3 asks students' Reactions to the author's use of language. Children are to respond to semantic dimensions of the author's style. A particularly fine source of material to elicit such reaction is the work of William Steig. Use The Amazing Bone, his picture book tale of Pearl, the Pig, whose dawdling trip home from school turns into a mis-adventure because of the villainous fox. Ask children to reread the story after the first reading, selecting the line they find most interesting. When they have done that, they can choose other children to help them dramatize the sentence, or perhaps several sentences. Then let the rest of the class guess which line is being pantomimed.

The last level is number 5.4, Imagery, in which children are to verbalize feelings about the author's ability to paint word pictures. In this case, you are asking them to tell why a particular line or group of sentences is especially effective to them. You may need to model this verbal behavior to give students an exact idea of what you expect.

This brief description of materials appropriate for dramatization in the reading class can only introduce the topic. We have research evidence that comprehension can indeed be enhanced, and then assessed, by having students read and then dramatize. Planning drama experiences based on literature is more difficult than simply using the stories in basal readers and the accompanying ditto comprehension worksheets provided by the publisher. The alternative is effective, and more interesting to children and teachers alike. Will you try it?

Dramatization and Reading Comprehension
 Specific Dramatization Activities keyed to
The Barrett Taxonomy Cognitive and Affective Dimension
of Reading Comprehension

1.1 to 1.16 (usually take place in the discussion between teacher and children before active dramatizing begins)

1.21 Recognition of Details

description: identify names of characters

activity: in pairs; one child mimes any action of one of the characters in "Three in a Tree," other child in pair identifies character *

1.22 Recall of Main Ideas

desc: state main idea of paragraph/larger portion, when stated explicitly in selection

act: children divide into pairs; enact one of the the Three Fox Fables; those watching the enactment state what the main idea (moral) is

1.23 Recognition of Sequence

desc: identify order of incidents

act: pantomime what Belladonna did when she first got to the country in The City Witch and The Country Witch

1.24 Recall of Comparisons

desc: remember likenesses/differences in characters, times and places

act: discuss the two scenes in Tom Tit Tot and Rumpelstiltskin in which the name is discovered; divide children into small groups to choose and dramatize this scene, let audience determine which they are showing

1.25 Recognition of Cause and Effect

desc: identify specifically stated reasons for certain happenings

* Complete bibliographic information about books used is given on the last page of this material

1.25 Recognition of Cause and Effect (Continued)

act: in pairs, one child be Ahmed, the other his friend; tell and show how you caused the castle of gold and diamonds to be built in The Fish Peri

1.26 Recall of Character Traits

desc: explicit statement about the type of person character is

act: Read The Summer-House Loon to the end of Chapter 3 (p. 38) in total group: have children make up list of each character's traits; then work in pairs: Ione/Ned; Miss Hope/Father; show through made-up dialogue Ione's lack of tact, Father's sarcasm, Ned's good humor and Miss Hope's excuses

2.1 Classifying

desc: place people (or animals) into categories

act: using Magic Castle, divide children into groups of five; each child pantomimes one character Scott meets; then group into two categories; show mimes in categories to other children to see if audience can guess how you grouped
grouping possibilities: 1. living (peacock, lion, person, dragon) and non-living (teddybear), or 2. real (peacock, lion, person, teddybear) and imaginary (dragon)

2.2 Outlining

desc: organize selection into outline form, paraphrasing statements from selection

act: (No specific material suggested. Whenever children are asked to prepare a particular scene from a story for enactment, that is- to block out the action, they are performing this task.)

2.3 Summarizing

desc: condense the selection using paraphrased statements

act: children divided into three groups, each will choose one of the main scenes from "The Owl and the Pussy-Cat," play through the scene; audience tells what the three main tasks were that the owl convinced the Pussy-Cat to do

2.4 Synthesizing

- desc: consolidate explicit ideas/information from more than one source
- act: synthesizing character: after reading Gilly, ask children what kind of a person she is? Select a scene from before Gilly meets Mamie Trotter, and one from the end of the story after she leaves Mamie's house: what discrete behaviors show how she has changed?
- or:
be a social worker, describing in one of two sentences to a colleague how you have seen Gilly change in her placement with Trotter

3.1 Inferring Supporting Details

- desc: additional facts the author might have included to make selection more informative, interesting or appealing
- act: decide what objects might have been in The Three Bears kitchen; select a self-space and pantomime using one of the objects
- or:
choose others to help dramatize a scene preceeding the opening of Cinderella: how did story progress to the point at which it opens?

3.2 Inferring Main Idea

- desc: provide main idea/general significance/theme/moral when not explicitly stated
- act: dramatize scenes from The Church Mice at Bay; discuss afterwards what is the main idea (ie: all change is not necessarily good)

3.3 Inferring Sequence

- desc: conjecture about action which would happen next if selection had been extended
- act: be the elephant Pete wondered about; show with actions and sounds that the elephant does after the zoo closes in "Pete at the Zoo"
- or:
create a scene showing what the Gingerbread Boy will do when he meets the next group on his journey

3.4 Inferring Comparisons

- desc: likenesses/differences in characters, times or places
- act: read George and Martha One Fine Day (story # 2, "The Diary") create a scene: Martha is going on an errand and doesn't want George to know about it; what will each of them do?

3.5 Inferring Cause and Effect

- desc: hypothesize about motivations of characters, interactions with time and place
- act: read Tattercoats; develop scene to show why the Gooseherd was friendly with Tattercoats

3.7 Inferring Outcomes

- desc: conjecture about the outcome of the selection
- act: teacher reads The Cobbler's Reward to point where he has been told what the first task is (unp., p. 9); children will use words and mime to show one possible outcome

3.8 Interpreting Figurative Language

- desc: inferring literal meaning from author's figurative use
- act: select one of figurative language examples in King and show scene using body and voice, illustrating literal meaning

4.1 Judgements of Reality and Fantasy

- desc: could this really happen?
- act: with a partner, show the scene from this story which best illustrates that it is fantasy (the transformation scene) in Beauty and the Beast (Goode)

4.2 Judgement of Fact/Opinion

4.3 Judgements of Adequacy/Validity

These are more appropriate for non-fiction. As we don't usually dramatize non-fiction, these are not illustrated with activities.

4.4 Judgements of Appropriateness

- desc: which part of the story best describes the main character?
- act: select a group of other children to help you dramatize the scene which best shows the mother's character in The Third Eye (two possibilities: the baby scene, or the casting-out scene: have children discuss after the dramatizations which they think is really the more accurate depiction of the mother's character)

4.5 Judgements of worth, desirability and acceptability

- desc: right/wrong; behavior good/bad
- act: discuss Theodore's action: was it right/wrong- dramatize a scene which shows your point of view; (right: show scene where animals are honoring him; wrong: show scene where they are disgusted because he deceived them)

5.1 Emotional Response to Content

- desc: verbalize feelings about emotional impact of total work on a reader
- act: role play a TV book critic (like Gene Shalit) expressing your emotions about Mr. Death (will need to caution children they are not simply to relate the plots)

5.2 Identifying with Character or Incidents

- desc: response which demonstrates empathy with characters or happenings
- act: be one of Beauty's sisters welcoming her home after she has released the beast from his bondage; make up dialogue to show your feelings (or be her father)

5.3 Reactions to author's use of language

- desc: respond to semantic dimensions of selection, connotations/denotations
- act: select one of the lines/phrases from The Amazing Bone which you find most interesting/most important to retain as is in dramatizing selection; show it in mime, see if audience can remember the line

5.4 Imagery

- desc: verbalize feelings regarding author's artistic ability
paint word pictures
- act: choose the most memorable line in a story; say it as
character would; then say and interpret it as another
character in the same story might (exploring para-
language, pitch, stress and juncture)

BIBLIOGRAPHY

- Ayer, Jacqueline. Rumplestiltskin. New York: Harcourt, Brace World, 1967.
- Brooks, Gwendolyn. "Pete at the Zoo," In Go to Bed! Sel. by Lee Bennet Hopkins. New York: Alfred A. Knopf, 1979, p. 15.
- Chute, Marchette. "Going to Bed," in Go to Bed! Sel. by Lee Bennet Hopkins. New York: Alfred A. Knopf, 1979, p. 6.
- Dewey, Ariane. The Fish Peri. New York: Macmillan Publishing Co., 1979, pp. 16-19.
- Farris, Stella. The Magic Castle. New York: Harper and Row, 1978.
- Fine, Anne. The Summer-House Loon. New York: Thomas Y. Crowell Co., 1979.
- Galdone, Paul. The Three Bears. New York: Seabury Press, 1972.
- Galdone, Paul. Three Aesop Fox Fables. New York: Seabury Press, 1971.
- Goode, Dianne. Beauty and the Beast. Scarsdale: Bradbury Press, 1978.
- Gwynne, Fred. The King Who Rained. New York: Young Readers Press, 1979 or A Chocolate Moose for Dinner (same author). New York: Windmill Books, 1976.
- Hunter, Mollie. The Third Eye. New York: Harper and Row, 1979.
- Ireson, Barbara. The Gingerbread Man. New York: W. W. Norton and Co., 1963.
- Lear, Edward. "The Owl and the Pussy Cat," In Kits, Cats, Lions and Tigers. Sel. by Lee Bennet Hopkins. Chicago: Albert Whitman and Co., 1979, p. 54.
- Lionni, Leo. A Color of His Own. New York: Pantheon, 1975.

- Lionni, Leo. Theodore and the Talking Mushroom. New York: Pantheon, 1971.
- Marshall, James. George and Martha One Fine Day. Boston: Houghton Mifflin, 1979.
- Mayer, Marianna. Beauty and the Beast. New York: Four Winds Press, 1978
- Moody, Anne. Mr. Death. New York: Harper, 1975.
- Montresor, Beni. Cinderella. 1965, Knopf.
- Ness, Evaline. Tom Tit Tot. New York: Charles Scribner's Sons, 1965.
- Oakley, Graham. The Church Mice at Bay. New York: Atheneum, 1978.
- Paterson, Katherine. The Great Gilly Hopkins. New York: Thomas Y. Crowell, 1978.
- Reid, Barbara. The Cobbler's Reward. New York: Macmillan, 1978.
- Steel, Flora. Tattercoats. Scarsdale: Bradbury Press, 1976.
- Steig, William. The Amazing Bone. New York: Farrar Straus and Giroux, 1977.
- Watts, Mabel. "Three in a Tree," In Kits, Cats, Lions and Tigers, Sel. by Lee Bennett Hopkins. Chicago: Albert Whitman and Co., 1979, pp. 29-34.
- Williams, Jay. The City Witch and the Country Witch. New York: Macmillan Publishing Co., 1979, p. 19.

Bibliography

- Henderson, L. C. and Shanker, J. L. "The Use of Interpretive Dramatics versus Basal Reader Workbooks for Developing Comprehension Skills." Reading World (March 1978): 239-243.
- Littig, Eileen. "Drama as an Important Classroom Tool," Project Overview. Northeast Wisconsin In-School Television Project, August 1975.
- Stewig, John Warren. "What Do We Really Know About Creative Drama," Using Dramatics in the Language Arts Classroom, Buffalo, Language Arts Education State University, 1976, p. 1-13.
- Stewig, John Warren. Children and Literature. Chicago, Rand McNally College Publishing Co., 1980, p. 14, 523.